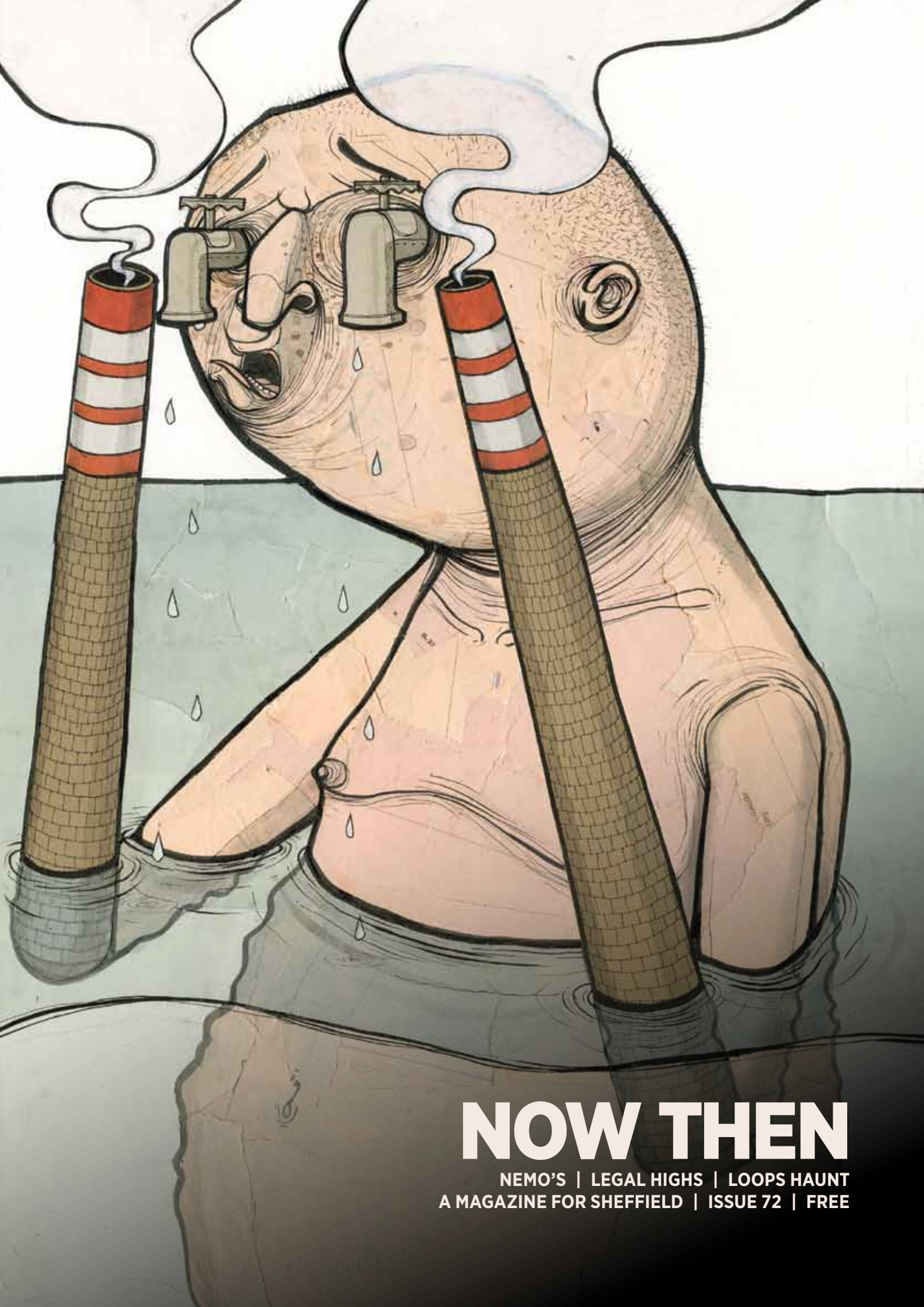




NOW THEN

NEMO'S | LEGAL HIGHS | LOOPS HAUNT
A MAGAZINE FOR SHEFFIELD | ISSUE 72 | FREE



NOW THEN

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Background art by Michael Latimer

EDITORIAL

Thanks for all the positive and constructive feedback we've had on our new design format. If you have any suggestions, let us know.

I strongly recommend you read our piece on legal highs by Independent Scientific Committee on Drugs director Sophie Macken. After we were approached by local police and service providers, we felt like we should give a balanced view. Awareness is key. With this article we aim to inform, not to condemn or condone. For some light relief, read Digital Everything and the ever-present satirical mockery of NewsThump.

The varied artwork of NemO's is spread across our pages this time around – a combination of digital illustration, recycled paper painting and good old fashioned spray work. Read more in our interview with the mysterious man himself.

Next month we will be celebrating our sixth birthday as a publication, so we've got a few aces up our sleeves. See you then. Over and out.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

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LOCALCHECK

SHEFFIELD, CYCLING CITY

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I have a vision for Sheffield without the traffic. I'm not anti-motorist. I'm anti-motorised vehicles. All of them. Let's remove everything except emergency services and mobility scooters from the city centre. The dominant transport method is the motor-powered creation of the 20th century petrochemical industries and it's time for change. Imagine a vehicle-free urban area, with buses allowed only to drop off at the perimeter. Cities shouldn't be for cars. Even heavy goods vehicles could be excluded. Some Dutch cities manage it. People walk and cycle, so why not allow this everywhere? Think of the sounds you'd hear. No more traffic din in Sheffield's civilised, low-stress streets. We could re-brand as 'Sheffield, Cycling City'. Surely that's the way we should be living?

Is it even necessary to list all the benefits of cycling? It improves air quality, cuts carbon emissions and traffic jams, it's safer, healthier and increases social contact with everyone except those pilchards in motorised tins. It's really good fun. Local shops benefit vastly if people don't race off in cars to out-of-town

of all road users, then admitting she'd be "much too terrified" to cycle to work in London, is just not good enough.

There are many initiatives now happening in Sheffield which point in the right direction. To name a few, the Move More and Green City agendas, SkyRides, the Air Quality Action Plan, Bike Week and Space for Cycling, linking us within the UK's nine largest cities in a campaign for the next election. Even the Streets Ahead road repair scheme is consulting cycling groups.

There is a whole herd of offers for bike sales, maintenance and repair. As well as the commercial shops, there's Recycle Bikes which helps people to take the DIY approach. They also give lessons, as do CycleBoost and Pedal Ready. We have a great cycle pressure group in the form of CycleSheffield and even the council does its bit with things like city cycle maps. There are loads of cycling and walking events including the anarchic 'right to ride' approach of Critical Mass, a subversive celebration of cycling on the last Friday of every month on city streets worldwide. Friday

.....

"THINK OF THE SOUNDS YOU'D HEAR. NO MORE TRAFFIC DIN IN SHEFFIELD'S CIVILISED, LOW-STRESS STREETS"

.....

megastores. And don't forget the rising cost of running a vehicle.

Expect resistance. When former transport minister Norman Baker called for motor vehicles to be banned from the high street, the knee-jerk reaction from the Alliance for British Drivers was to say that it just doesn't work and could affect trade. "We've got to accept the car's been invented," said director Brian Macdowall.

Britain's cycling has dropped from 15% to 2% of journeys since the 1950s, driven down by huge pressures on transport planning from the powerful construction, automobile and oil industries. In contrast, in Denmark and the Netherlands cycling accounts for 19% and 28% of journeys respectively, and they both ranked in the top five countries in the UN Global Happiness Report 2013. Any connection?

Yorkshire has poor figures for cycling. As a percentage half the national average of commuters cycle in Sheffield and Leeds. Even public transport operator Stagecoach is fighting tooth and nail not to accept bikes in the new Sheffield bus tram designs. To hear Labour MP for Rotherham Sarah Champion, who sits on the Transport Select Committee, talking about balancing the interests

Night Ride also deserves a mention. Organiser Mick Nott puts in huge efforts to produce interesting themed bike rides to get people cycling together. This month they are doing their bit for the city's food banks.

Activities like this are publicised on Alt-Sheff, which has a whole section on cycling organisations, because it's the sort of radical lifestyle choice that everyone should make. 'Business as usual' just won't do any more. The motoring lobby is quick to label this viewpoint as green fascism but, let's face it, the pro-road lobby has operated as an anti-eco mafia for decades. It's time for a massive change, and paradigms do change. Maybe not overnight, but sometimes things just turn a corner. Keep your eyes open, see which way the road is going and ride with it.

Alt Sheff

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LITTLE KELHAM

SUSTAINABLE ISLAND LIFE

.....

Last year saw Dead Space review a number of significant Sheffield buildings that have been left, neglected and in some cases lined up for demolition. We return this year with a new series of architecture and design articles.

Flipping the script, this piece looks at a current Sheffield housing development, Little Kelham, which is using the existing, adopting the vernacular and looking forwards. Just as language is a product of its time, so too is architecture. This development reflects current concepts of sustainable design and attempts to address notions of community.

Fuelled by the mighty River Don, Kelham Island sits within a hub of rich industrial past. It was steel from this industrial hamlet that helped build the Brooklyn Bridge. The island itself was created by channelling water from the main river and concentrating the flow to power the mill wheels.

Little Kelham will slot perfectly into the Kelham Island Quarter. The scheme reconciles the character of the existing site with the style of the new buildings. We can expect to see brick

exclusively for residents or can we expect access for all? We hope it's the latter because a private, insular estate will only fracture our existing sense of community further.

In addition the scheme is being driven by speculative investment. We are wary of wealthy investors buying property at or before construction with the goal of making a quick turnaround profit or a lucrative rental portfolio. This may not be the case with Little Kelham, but if most buyers don't end up there themselves, what kind of dynamic will that create? Britain is currently facing a housing shortage crisis. With reported asking prices of £120k -£250K, are premium developments like this doing enough to solve the problem? The answer is probably not. First-time buyers may be priced out of the market.

What about traffic? Currently Green Lane is used extensively by motorists during the peak-time commute and its limited width means that traffic can get backed up all the way to The Milestone. This might be a minor drawback, but it does invite another query. If cars produce air and noise pollution, why would



married with timber panelling, glass, dark metallic cladding and profiled metal roofing. The roof line, which follows a sawtooth pattern that mimics the existing buildings, is a nice touch that further enhances the integration of old and new. The site will include 150 one to four-bed urban houses with integrated car ports, roof terraces and green roofs. There will also be a nursery, a hotel, office spaces, leisure and retail facilities, cafes, bars and an on-site bakery.

Houses will be constructed to the Passivhaus standard, a first for Sheffield on this scale. The Passivhaus system is a global energy performance standard that promotes energy efficient home design. It should mean lower energy consumption and cheaper bills for residents. To achieve this, Little Kelham's homes will be super insulated, airtight buildings that will also incorporate sophisticated heat recovery systems which capture waste heat and reuse it for heating.

What else will the development mean to the area and to Sheffield as a whole? We wonder about the inclusivity of the scheme and the community that it aims to create. Will it be

a scheme that seeks to promote sustainable, wholesome living indirectly endorse further pollution by providing car ports? Could on-site vehicle use have been limited or restricted by designing some homes without car ports? If this was the case, Little Kelham's statements about sustainability would be more coherent.

In reality the success of the development will not be affected by these issues and this highlights the positive sentiment that Little Kelham has engendered. It's a fine example of the regeneration potential that exists in many of the city's former industrial complexes. The Kelham Island Quarter is one of the brightest parts of the city and the addition of Little Kelham will surely make it shine brighter. We only hope that the development lives up to its billing.

Max Everett & Geoff Mackay

littlekelham.com | Photo by Chard Remains Photographical



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LEGAL HIGHS

THE LOW-DOWN ON NOVEL PSYCHOACTIVE SUBSTANCES

So-called 'legal highs' have rarely been out of the news since the emergence of mephedrone in 2009, the moral panic that followed and its subsequent rushed Class B classification, based largely on media and political pressure. The proliferation of legal highs, more properly called novel psychoactive substances (NPS), is rightly seen as a threat to public health, with repeated amendments to the Misuse of Drugs Act in an attempt by the government to keep up with vendors churning out new drugs. While the term 'legal highs' gives an impression of safety, very little is known about most of these substances, with the paradoxical situation that hospitals are better equipped to handle overdoses and addictions to established controlled drugs like heroin or cocaine than these new drugs. It also implies the drugs are legal when many of them, especially those mentioned in the media, have already been controlled. One of the main dangers of NPS is just how little we know about them. As fast as the government can legislate against a new substance, new compounds are being designed by chemists around the world, specifically to get around the law.

Sold as 'plant food', 'bath salts', 'pot pourri' or 'research chemicals' and labelled 'not for human consumption', head shops and internet vendors selling these drugs are not allowed to give dosage advice, which also means they are unable to give harm reduction advice. In reality, it's unlikely they'd be

able to give much advice as very little is known about most of these compounds. Many have never been tested on animals, let alone humans. Branding means nothing. Test purchases show contents vary wildly from batch to batch. Among legal highs are drugs mimicking everything from cannabis to cocaine. One white powder is not equal to another. Some might give a light buzz after snorting several lines, others can cause fatal overdoses from the tiniest dab on a licked fingertip.

Run by Public Health Wales, the Wedinos project (Welsh Emerging Drugs and Identification of Novel Substances) was set up as a pragmatic measure to address the increase in NPS use. The government-funded drug testing service was designed to identify the chemicals currently in circulation in Wales. Samples are received anonymously and test results are posted online, identified by a reference number. Samples of legal highs branded as 'Ivory Dove' and 'Ivory Dove Ultra' were submitted for testing. On analysis by Wedinos, the samples in fact contained different ingredients to those listed online, including a painkiller, a dissociative chemical and a Class-B substance.

People need to understand the risks of mixing drugs, especially with alcohol, as we really don't know how they will interact. It is particularly important with regards to alcohol because it suppresses breathing, which means that mixed with another downer drug, people could pass out and stop breathing or choke on their vomit. Mixing alcohol with upper

drugs could mean that the full combined effects of both drugs are masked, meaning that people can take more than they mean to, with extra pressure put on their hearts. NPS are increasingly also being found in tested samples of more established drugs such as MDMA and cocaine, either alongside those drugs or replacing them completely, making effects and risks even harder to predict.

So what is the government to do, when laboratories mass produce new drugs mimicking the effects of illicit ones, which are then sold so freely? The Independent Scientific Committee on Drugs (ISCD) recommends that the government's approach to NPS be evidence-based, with a baseline of evidence needed on a drug before a policy change is made. New Zealand recently passed the Psychoactive Substances Act 2013 regulating the availability of novel psychoactive substances and governing a legal framework for testing and regulating their sale, manufacture and importation. This is a completely new approach which we're monitoring with interest as it is potentially a more effective way of reducing harms to users and steering people away from particularly dangerous drugs. Since some legal highs with similar effects to cannabis and LSD are often much more harmful than the 'originals', it would also be wise to consider a similar regulatory approach to these relatively less dangerous illegal drugs, if this reduces demand for more dangerous alternatives.

It is also important to keep NPS use in perspective and

Local Trader Interview

We spoke to a local trader who sells NPS to get their perspective on the issue. They preferred to remain anonymous.

Why do you think there is a demand for legal highs?

For some people, NPS represent an easy and cheap way of altering one's state of consciousness. This is an attribute which has been sought after by humans since the dawn of mankind.

How do you source them and how do you decide which to stock?

There are many different companies selling lots of different types of NPS. There are currently no regulations in place to stop pretty much anyone making them, meaning there are a lot of potentially less responsible manufacturers around that are best to avoid. The way we source them is from larger companies that are providing a product which stays constant in its content.

How do you keep on top of a market that is changing so quickly?

It is important to keep up to date with any changes in the law as one chemical present in dozens of different NPS may be banned, rendering large quantities of stock unsellable after a very short timeframe. Whilst it would appear that banning something is a positive step forward, new products are available within weeks, and the new chemicals have slight or

“BRANDING MEANS NOTHING. ONE WHITE POWDER IS NOT EQUAL TO ANOTHER.”

focus available resources on tackling the drugs that do most harm. The annual death toll linked to all NPS combined is a few dozen. Traditional illegal drugs such as heroin and cocaine currently kill and harm many more people, and alcohol and tobacco deaths are counted in the hundreds of thousands.

Our advice on NPS is: don't use them. If you do, research the product thoroughly to get an idea of the effects, dose and duration. Start with a very small dose and use it without any other drugs, including and especially alcohol. Wait two hours before taking any more, don't take it alone, and make sure someone else knows exactly what you've taken. For more information on these drugs visit the ISCD website listed below. You can also find information on many more drugs based on the latest scientific research there, as well as user-friendly analysis of research developments and critiques of media drugs coverage.

Sophie Macken

Director, Independent Scientific Committee on Drugs
drugscience.org.uk

If you or someone you know has a problem with drugs or alcohol, contact CRI:

CRI Young Peoples Service (under 18s) – 0114 2752051
CRI Arundel Street Adult Services – 0114 2721481
cri.org.uk

even dramatic differences to the ones they are replacing. There is also no real science behind the banning of NPS. Anything that the media yells about enough gets added to the list.

What problems or restrictions have you come up against when selling legal highs?

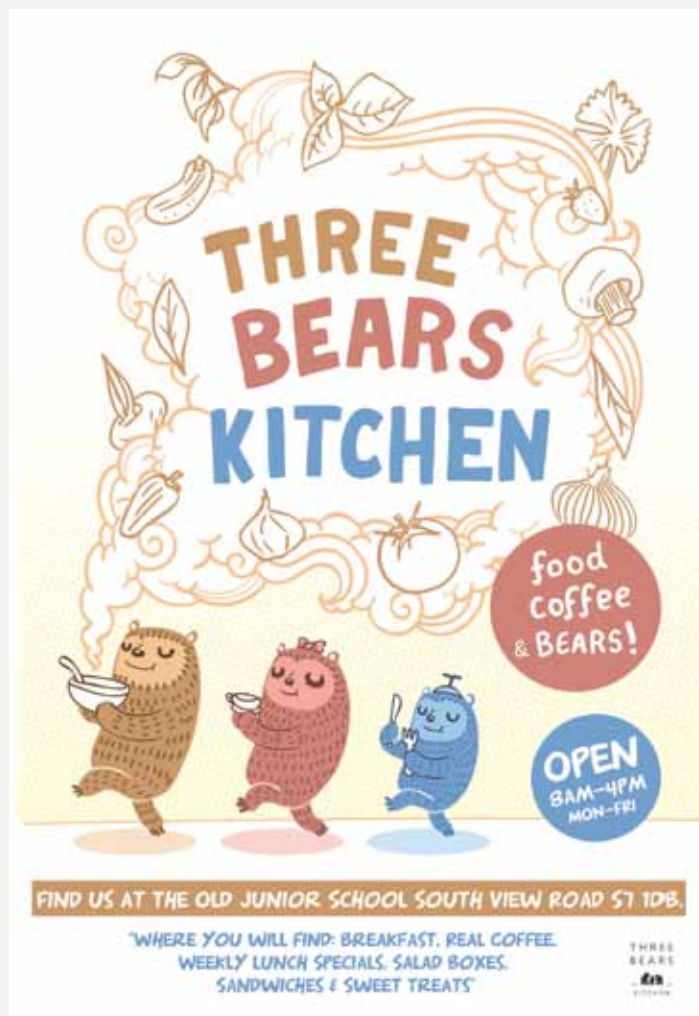
The biggest restriction and biggest danger of NPS is the limited amount of information that is able to be given to somebody buying them. The best way to avoid any risk at all is not to take them, but if we assume that somebody is going to make the decision to do so anyway there is very much a wrong way to do something. The dosage varies wildly and often even a very small amount can be a large dose. Yet the official reply to questions about dosage is to explain, "I'm sorry, NPS are not for human consumption. I cannot tell you anything." Imagine selling a litre of vodka to somebody who had never heard of alcohol and only being allowed to tell them not to drink it.

How do you think the government should handle the growing popularity of NPS?

The existence of NPS – in particular synthetic cannabinoids, which are meant to mimic cannabis – has only come about due to the demand for something which has been made illegal.

Prohibition of known and understood substances creates a dangerous black market and also leads to the availability of potentially hazardous NPS. Science based testing and regulation models like that which New Zealand is trialling are the only way forward.

Sam Walby



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DIGITAL EVERYTHING

WE NEED TO EAT BYTES AND SHIT BITS

.....

We at Sheffield Council are planning a 'Move to Digital'. We will engage key council staff, communities and citizens. We will enable you to re-design and transform services. We will embed the Cloud into our DNA as we journey towards a Smart City. If you are thinking "that sounds like a steaming pile of cobbles", then you're thinking old style analogue. This is the future.

We're not going to calmly review processes and have a think about how they might be automated. Such an approach might sound sensible, but we want to go beyond sensible. We are pushing digital transformation with a consultant on £300 a day. Our plan is to have a Council full of digital extremists willing to die for digital. We're going to do this by saying the word 'digital' over and over again. We say it 402 times in our draft Digital Strategy Programme report. That's more than we say 'and' or 'is' or 'STUPINORMOUS!'. You can't read the Digital Strategy Programme report online. We believe passionately in 'open data', 'transpar-

being shut down, and the swimming pool will go with it. Instead you will sit in front of the TV and front-crawl through the channels. They cancelled checks on what the local kebab shop did with their leftover cooked meat. Instead you'll spend all week chucking up.

Our Move to Digital will save these services. Granny will get to Skype her mates about how her care package has been sliced. Little Timmy will order books from an e-Library and swim on a swim simulation app. You will self-diagnose your food poisoning and automatically give the takeaway zero stars on KebabAdvisor. Inefficient human beings will be replaced with technology. In a country where millions are unemployed, everything will be digitised. As common spaces are taken away and services withdrawn, the atoms of humanity will be kept together with digital glue. Everything will be SnapFace and YouGrindr. Our outstretched hands will be dark silhouettes against watchful screens, real humanity always at arm's length.

If you yearn for a face instead of an automated check-out; if



Photo by Rudy Bustamante

ency' and 'joint working', but not everyone would get it yet.

We plan to introduce 'digital champions'. These champions will whisper 'digital' with longing and repressed hope into the ears of their fellow Council workers until everyone joins us on our digital journey. Then we will come together and draw up a strategy. Probably one that pretends we don't have an inflexible outsourced IT system that randomly deletes emails and refuses to connect to the internet. We will follow in the footsteps of the Government, who are getting so digital they are banning all paper by 2018. Complaints that these plans are cloth-eared, overblown hype are simply a sign of the old analogue culture. In our Move to Digital there can be no slowing down.

In this time of austerity we need digital. The Council budget is being downsized by £54 million as it heads towards losing half of its government grant in just five years. Your gran is losing her elderly community centre where she met up with chums. Instead she will sit at home with occasional 15-minute visits from a stressed-out careworker on a zero-hours contract. The library where you took little Timmy to look through some nice books is

you think that the stuttering smile of a stranger is preferable to a touchtone menu; if you would prefer to speak to the actual person at the Council who could make a difference, you are yesterday. We need to eat bytes and shit bits. We need to make our journey through the screen. We need Digital Everything.

The Council's 'Digital' Strategy is scheduled for publication in June. The document referenced in this article is not scheduled for publication. You can see the Council's budget proposals at sheffield.gov.uk. In summary, we're all doomed.

There are loads of groups campaigning against austerity. You can link up with the group of your choice, or as an individual, via the People's Assembly.

Anne O'Laug

The People's Assembly
facebook.com/sheffieldsouthyorksPA

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FOOD

ITALIAN

.....

This month we are lucky enough to have three greats of Sheffield's Italian food scene sharing their experience and tips with us – VeroGusto, Nonnas and Bragazzis.

What inspired you to open your Italian food business in Sheffield?

[Savrio, VeroGusto] A love of food and hospitality. We only came to the UK to learn English. Then we opened our first restaurant in Watford, moved to Sheffield, opened the restaurant on Church Street from nothing. The business grew and grew then we opened VeroGusto on Norfolk Row. We haven't moved back. We love what we do.

[Gian, Nonnas] Myself and Maurizio opened Nonnas in 1996. We had no business plan, just a huge passion for authentic Italian food, wine and culture which we wanted to share with Sheffield – creamy cappuccinos, hot dark espressos, Chianti, parmesan, mortadellas, salami, pasta, Nutella. We drove to Italy with a van and £5,000 – all the money we could get together – and filled the van up with produce. Getting through customs was difficult until they realised it was genuinely cheese!

[Matteo, Bragazzis] Inspiration for the shop came in Rome after my brother Dino and I saw the most spectacular delicatessen on Via Trionfale. Later that night it was decided Bragazzis would open upon returning to the UK. It continues a long line of catering in the family for almost five decades.

How hard is it running an independent business in Sheffield?

[Gian, Nonnas] Very difficult but also incredibly rewarding. Unlike huge chains we can control everything that we supply to our customers to ensure they always get the best quality food, made with passion, for the best price. Nonnas has been running for 18 years and we always want to give our customers something exciting, fresh and new. To run your own business you have to love what you do and that will be what sets you apart.

[Savrio, VeroGusto] I see independent businesses closing down all the time. It makes me really sad. But in this industry if you are independent, you put in the time, effort, passion and don't cut corners, I believe you will succeed.

Who is your food hero?

[Gian, Nonnas] My Nonna (grandmother). She had a 6-foot rolling pin – I might exaggerate – that she would use to make handmade pasta 4 feet long like a table cloth. Through

Nonna my love of Italian food was born. Like all Italian ladies of her generation Nonna was an expert in the kitchen.

[Matteo, Bragazzis] Without doubt my aunty Zia Maria in Genova for her breadth of knowledge and exquisite delivery. Her skills in making specialist dishes from pesto to torta di bietola (savoury chard and ricotta tart) to limoncino (lemon liqueur) are amazing. Her use of raw ingredients is second to none. A truly great inspiration that comes from skill, wisdom and seemingly effortless ease, forged from a remote, mountainous, self-sustaining family home with five other siblings. Special mention also goes to Carlo Petrini, the founder and pioneer of the slow food movement.

Many people think of Italian food as being about pizza and pasta when there is so much more to it. What do you think of as the hidden gem of Italian food?

[Matteo, Bragazzis] That's impossible to answer because Italy's unknown gems are hidden in its regional foods, the very thing that makes Italian cuisine so unique. Liguria, for example, produces the best pesto due to its microclimate. Personal favourites are foccacia with strachino (creamy cow's cheese), a speciality of Recco, and amaretti di Voltaggio (amaretto macaroons), which are differentiated by being soft as opposed to hard.

What's your top tip for cooking Italian food at home?

[Matteo, Bragazzis] Keep a piece of reggiano (parmesan) handy in the fridge, preferably wrapped in a tea towel. It is the mainstay of culinary production, consumption and complement in an Italian kitchen.

How do you think Italian food available in the UK has changed over the years? Has the public's tastes changed?

[Matteo, Bragazzis] It's changed enormously in the last decade. Broadly speaking, we can now get almost anything from Italy to meet demands of public tastes as they develop and change. We see a lot of orders for very niche or regional ingredients which were unheard of five years ago. Overall, demand for quality ingredients seems to be high on the list.

[Savrio, VeroGusto] The variety of food has changed massively. What a difference. I came 14 years ago and there was nothing. Now it's everywhere.

[Gian, Nonnas] Italian food hasn't changed but the public know so much more now. Good food, good wine and good company are everything.

Cassie Kill & Jenny Shaw



PEARL BARLEY RISOTTO

Recipe by Sophie Goodwin

Serves 2

—
200g pearl barley
2 chicken breasts, diced
1 shallot, peeled and chopped
1 clove of garlic, peeled and finely chopped
1 glass of white wine
600ml quality chicken stock
2 tbsp of crème fraîche
Fresh parsley, roughly chopped
Zest and juice of half a lemon
Grated Parmesan and olive oil

Cook the shallots and garlic in olive oil over a medium heat for five minutes until soft. Stir in the pearl barley, fry for about a minute then add the wine. Stir well. Once the wine has evaporated, pour in the stock. The risotto will now simmer away quite happily for about half an hour and shouldn't need stirring.

Now season the chicken with salt, pepper and lemon zest. Fry for a couple of minutes on each side. Once it's seared squeeze over the lemon juice and add to the risotto. Stir and simmer for the remaining allotted time.

Once the barley is tender, remove from the heat, stir in the crème fraîche and parsley and season to taste. Serve topped with a generous amount of parmesan and cracked black pepper.

WATERCRESS PESTO

Recipe by Matteo Bragazzi

1 decent bunch of watercress, stalks included
1 clove of garlic
1 tbsp toasted pine nuts
50-75ml quality extra virgin olive oil
50g grated parmesan

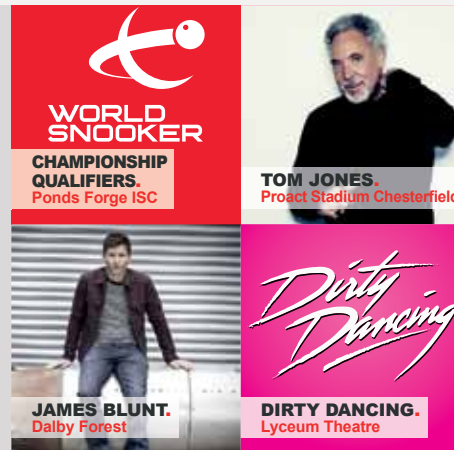
This recipe is very quick and easy – takes five minutes to make – and has a lot of flavour. It works well with most pasta, especially those with ridges or twists, but has a multitude of uses.

Place the watercress, garlic and pine nuts in a food processor or use a stick blender. Puree them lightly. Drizzle in the oil and puree in spurts until relatively smooth. Ensure all watercress stalks have been blended.

Stir in the Parmesan and season, adding a squirt of lemon juice, but not too much. Stir straight into cooked and drained pasta.

To store, pour into a jar, float a layer of olive oil on top, cover and refrigerate for up to a week.

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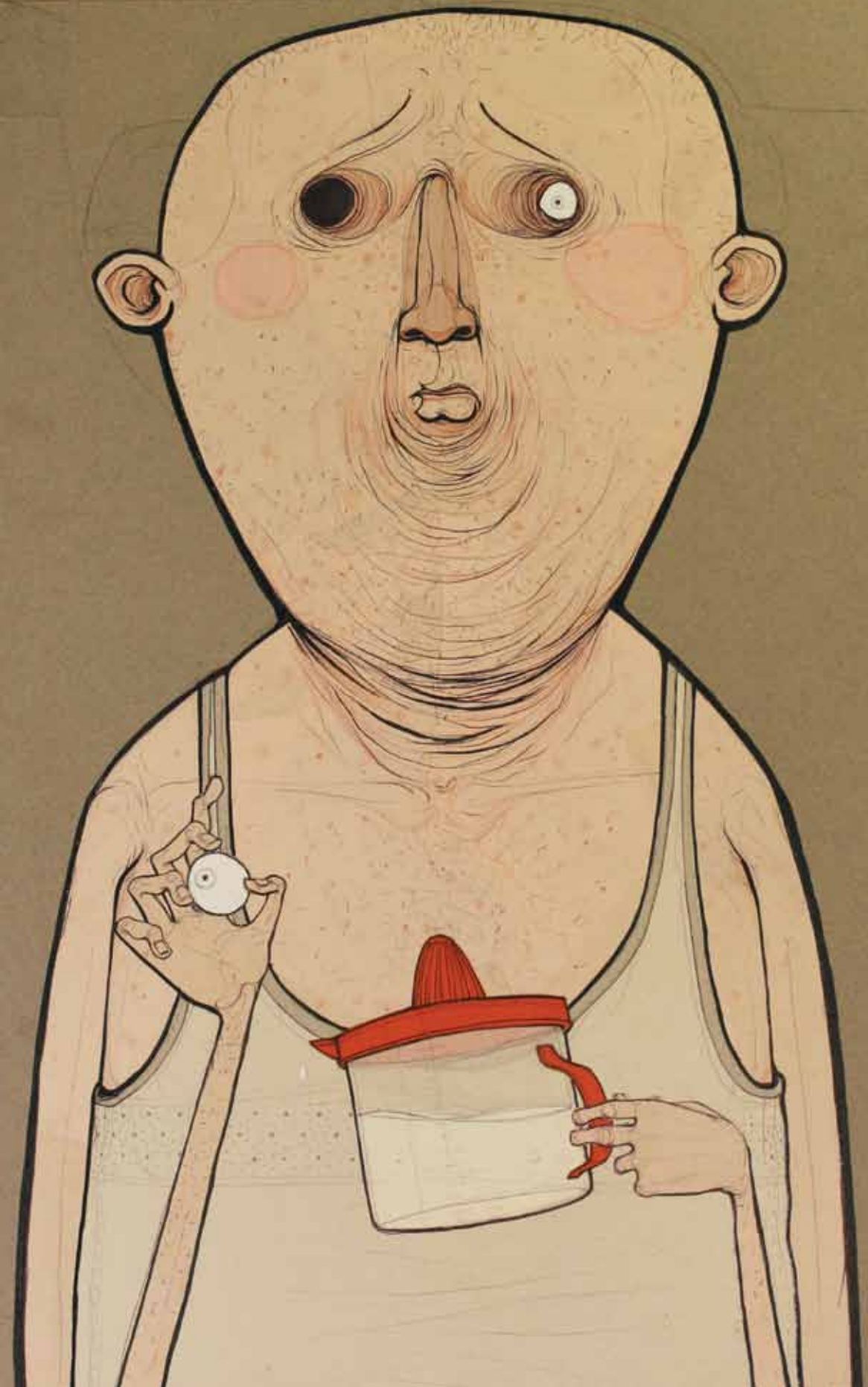
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WORDLIFE

HOSTED BY JOE KRISS

.....

Six poems for you this month and our usual pick of a few literature events coming up below too. We've been taking a little break from events so far this year but we've got a few things planned, including a new event series at the Barnsley Civic, listed below. We've also launched a survey on our website to help guide our activity over the coming months. It'd be great to hear what you might want more of. More publishing opportunities for local poets? Workshops in performance and pursuing more paid work? New events in new venues? Let us know over on wordlife.co.uk and keep those poetry and prose submissions coming to wordlife@nowthenmagazine.com.

Joe



SHEFFIELD ZINE FEST

15 March | Electric Works | Free

A day of DIY workshops, zine stalls, crafts and exhibitions, and an evening of readings, live art, acoustic music and spoken word.

THE SHIPPING FORECAST

20 March | The Riverside | £5 (£3 concs)

The Shipping Forecast returns for its monthly dose of spoken word, this time featuring Ross Sutherland and local author Steve Scott.

WORD LIFE – BARNSELEY

29 May | Barnsley Civic Theatre | £5 (£3 adv)

Word Life curates its first night at the Barnsley Civic featuring local stand up poet Stan Skinny, Radio 4's Kate Fox and an open mic.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at joe@nowthenmagazine.com

Ways I May Have Fallen Short

I didn't have a sub-tropical anecdote at the right time,
or mention the right music when you listed your favourite
lines.

I didn't pull your chair out in quite the right way,
didn't say the unexpected things you expected me to say.

I didn't pull back a curtain to reveal glittering depths,
wasn't sufficiently casual discussing sex.

I didn't look like a footballer or talk like a poet,
was too much the gentleman, and didn't know it.

I curled up my feelings into a tight fist,
didn't make the moves I might have,

didn't tick those boxes on your list.

Joe Caldwell

Earth Loop

Autumn presses dark on tiny shoulders
prone in the moon-grass forests of the meadow,
hiding, as voices call you back
for home and food and hugs.

But out in the night black fingers clutch you,
halt your rise as the light flits off,
to leave your damp nose sensing
each brush stroke of the freezing reeds through air.
Ears prick up for the death-hushed footsteps
of ghosts as real now as your mother's call-

you crawl to the substation,
where senses are lost, disabled
by forcefields of frequencies fuzzing, sinking
the octaves of angel circuitry into a
50hz hum.

Ben Dorey

Memorial

He pauses here most afternoons,
adjusts the weathered wreaths.
He won't stay long, just time enough
to count a tithe of names he knows by heart.
Then home to catch the evening news,
one more coffin's slow parade
from the belly of a transport plane.
He puts the teapot down,
and another day ends in Helmand
as two young men kick the desert
from their boots, stare at a camera lens
and think of home as a village like this.
Outside evening settles in the trees,
the street lights come on one by one.

James Caruth

Four Women

Four Women shape my life
moulding me
with the putty knife
of human kindness

Although,
I am not so perfectly cast
that I do not detract from their handiwork
and sometimes - resemble
Barry Manilow
more
than Michaelangelo

Four Women
provide the backing
to an emotionally fraught soundtrack
in the key of life
to the tune of nail biting
and when they strain
they will hear a drunk in the choir
faintly
harmonising

Nathan Mcilroy

Lao Tzu Says

If you don't want people rioting,
don't honour their bankers above them.

To keep them from breaking shop windows,
place less value on things.

If you want them steady and at peace,
market doobries within their budget.

When governing people,
relieve their minds and fill their bellies.

The true man of vision
shields the people from steam-rolling news,
and frees them from wish lists.

He constructs a city
where managers will sit on their hands.

Order will prevail most
following the plan of least action.

Matthew Clegg

Rock, Scissors, Paper

Scissors slice paper to reveal
The rock on which we stand
On connection with rock,
Rusted blades are sharpened.

The future forecasts storms.

Paper becomes transparent tissue:
Lies wear thin, poison ink dilutes.
In centuries the rock will remain.
Scissors, drawn together, may survive.

Sai Murray



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Photo by See Ming Lee

LIBRARIES TO START LENDING BONGO MAGS

As libraries across the country reported loans of erotic fiction at an all-time high, many have said that stocking jazz mags to cater for all tastes could be the lifeline the struggling facilities need.

With libraries everywhere facing closure, the realisation that the public is essentially a massive pool of filthy-minded consumers willing to go into a public place to rent something to help them masturbate has led to hope for many librarians.

Library worker Simon Williams told us, "I think we have that 50 Shades book to thank, as suddenly the sort of story you'd normally get in the back of a porno mag is now on the bookshelves next to actual literature. I suppose it's not surprising that people want more of it, as frankly we're all absolutely gagging for it most of the time.

"Also, now that the government is putting the web porn blocker in every house, I'd imagine a library well-stocked with Asian Babes and Naughty Cheerleaders would be busier than a Friday night Wetherspoons."

Former library users have expressed delight at the new proposals, insisting it might be worth paying that fine for that Famous Five book they borrowed in 1983 and never returned.

Potential library visitor Mike Smith told us, "Wait, are you telling me I could get a copy of Razzle, for free, from the library? And they even have quiet 'private reading rooms'? This is very interesting to me. Do they supply tissues and moisturiser or should I bring my own?"

However sex shop owner Dave Matthews told us, "Look, if libraries are going to start encroaching on our territory, then we'll start renting books. Then they'll be sorry."

SMOKERS DEMAND RIGHT TO POISON THEIR CHILDREN WHEREVER THEY SEE FIT

Smokers have reacted with outrage at government plans to stop them breathing poisonous smoke into the lungs of their children when travelling in small enclosed spaces.

With a ban on smoking in cars receiving support across both sides of the house, smokers have insisted that the government has no right to dictate where and when they poison their children.

20-a-day man Simon Williams told us, "We supposedly live in a free society, so if I want to subject my offspring to proven carcinogens and other toxins, then that is my right. No government has the right to stop me poisoning my children as I see fit. If I want to lock my toddler in a glass box and breathe potentially deadly smoke on him for hours at a time, then I should be allowed to do so.

"Telling me when and where I'm allowed to poison my children is the nanny state going mad. They'll be telling me I can't beat them with my belt next. Wait, what?"

Health campaigners have welcomed the move, and insisted that the future legislation could have added unforeseen benefits.

Non-smoking campaigner Sharon Devlin told us, "Leaving smokers increasingly marginalised across society is an added benefit we didn't really see when pushing for non-smoking spaces.

"I think the history books will think of smokers the way we currently think of medieval lepers, except without the pity. Imagine a leper who you thought actually deserved to have leprosy. Yes, that's how we'll look at them."

Blackpool, 1700 by Jolly Day-Jones © National Media Museum

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NEMO'S

ITALIAN STREET ARTIST TALKS ABOUT HIS CRAFT

.....

Nemo'S is a street artist based in Italy. He works across multiple mediums, including illustration, digital design, spray paint and old newspaper pasted to walls. It is the latter approach that really got us interested in his work. His ongoing Before and After project sees him creating layered pieces, with recycled paper peeling away with the passage of time to reveal a new piece underneath – a fascinating exploration of the fleeting nature of street art.

What made you start creating art and what brought you to where you are today?

I started drawing when, as a child, my father took me to an illustrator's exhibition in my town's library. Something happened inside me and once back home I immediately started drawing. Since then, I've never stopped.

I've always tried to express my feelings and ideas through art with the aim of conveying them to the people looking at

from [Jules Verne's] **Twenty Thousand Leagues Under The Sea**, who fought battles against the injustices in the world and the silence of the sea. Nemo like the latin word for 'no-one'.

I have always liked the idea of calling myself by a name that means 'no one'. I added the 's' because it refers to my art, so the translation goes from 'no-one' to 'no-one's'. I like the idea of hiding my face because I would like people to identify me through my drawings and characters, because I am what I paint.

What appeals to you about working with recycled newspaper?

I felt the need to experiment with new techniques and new ways to colour and characterise my drawings. I started to think that the identity of a drawing also lies in its realisation. After using traditional techniques I focused on recycled paper, colour and textures.

This material really fascinates me because it adds mystery and gives life to my drawings, thanks to the shapes and textures

.....

“I KEEP DRAWING TO ESCAPE EVERYDAY FEARS AND CONCERNS, CREATING A KIND OF PARALLEL DIMENSION”

.....

my pieces. My hard work, the endless research and probably my hard-to-please attitude, brought me to be who I am and to what I draw today. I keep drawing to escape everyday fears and concerns, creating a kind of parallel dimension, thinking of the world as it is in my imagination and not as it really is.

What is your working process when starting a new piece?

Each drawing comes from the need to represent and communicate a feeling, an idea, a concept I would like to describe or more specifically translate into images. I usually list the words that come to my mind, like a kind of brainstorming. Then I start sketching the character and the final piece, using the words I find the most efficient. Once I find the character, the next step is to sketch out shapes and colours to represent as best as I can the message I want to communicate.

With your pseudonym and photos of you with your face covered, you seem to want to conceal your identity. Why is this important to you?

When I started with street art I had to find a tag that identified me. I decided that name would be Nemo, like the captain

of recycled paper that bears the scars of its previous life. Before and After is a project born in 2011 from the union between mural and paper painting. It has always been my belief that street art involves the creation of a drawing but also the interaction of people who come into contact with it. This way of painting allows me to keep alive and changeable a drawing that would otherwise be static. The flow of time – which makes paper fall and the passersby tear the paper off – brings my drawings to life. The process is always unpredictable as it is connected to time and people and to their random but inevitable actions.

What are you working on at the moment?

I'm focusing on and sketching new Before and After pieces with the multi-layer technique. I'm always looking for walls for my drawings.

Sam Walby

whoisnemos.com





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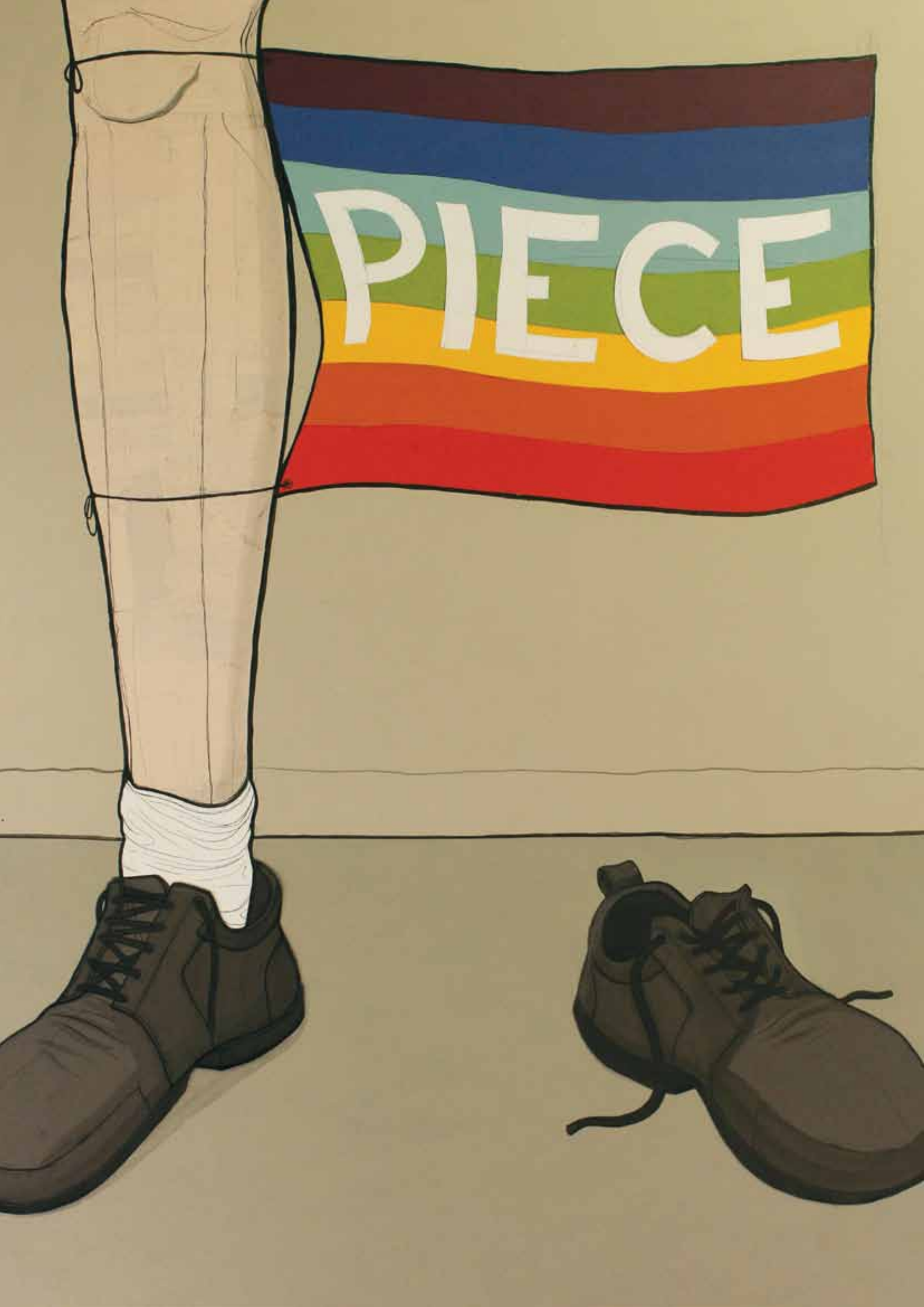
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SOUND

AUDIENCE ATTENDANCE IN SHEFFIELD

.....

So it's March already, and once again my new year's resolution to go to more concerts, theatre and galleries has yet to have much effect. I know that I'm not alone in this, as I'm currently carrying out some research about arts attendance in Sheffield, and hearing about a range of reasons that stop people attending:

"I don't attend as frequently as I would wish because of pressure of other commitments."

"I would go to arts events more often if they were free or cheaper and if I could be sure of the quality."

"I don't have time to go to things I may not enjoy or am not that interested in."

This research forms part of a 'cultural value' project, funded by the Arts and Humanities Research Council, who are supporting university researchers to investigate the place of the arts in our society – a timely aim given the erosion of arts education in schools and the collision of public funding cuts and cautious personal spending in a time of recession, all of which are threatening the stability and ambition of arts organisations across the country.

The reasons why people participate in the arts are fairly well known from anecdotal evidence and research. Being in an amateur performing group brings a sense of belonging, satisfaction and enjoyment that is hard to beat. Adults who devote time and effort to this activity are often building on memorable experiences of being involved in school musicals, plays and concerts. If they no longer have the time or inclination to perform themselves, their attendance at live arts performances fulfils some of that need to enhance or escape from everyday life. Yet our theatres are not full and our audiences for classical music are apparently ageing. So if the arts bring such satisfaction to the people who do engage with them, what are the experiences and opinions of the people who don't?

Working as part of the Sheffield Performer and Audience Research Centre (SPARC) in the University of Sheffield music department, along with research assistant Katy Robinson, I've been gathering the views of current, lapsed and potential arts audiences in Sheffield. We're also talking to some of the many amateur musicians and singers in the city, some of whom might have had gaps in their past arts involvement, or know of others who have left their ensemble or stopped playing their instrument.

One question we're exploring with local audiences concerns

their attitudes to Sheffield as a city for the arts. So far we're finding quite a positive picture, though admittedly from those people who do attend live arts events and then took the time to fill in our survey afterwards. According to regular and occasional arts goers, Sheffield is a thriving cultural city that is perhaps under-appreciated by its own residents and certainly under-recognised nationally.

Amongst the positive endorsements were concerns about reductions in funding, seen to be having a negative effect on the opening times of galleries and leading to more cautious programming in major venues. Sheffield was compared unfavourably with other similar sized cities, particularly in its provision of opera, contemporary dance and orchestral concerts. Despite this, the strong amateur scene in the city was mentioned as part of its cultural character: "Loads and loads of artists, makers, musicians, writers and doers, all working hard on projects and joyfully sharing them."

The next phase of the research will involve an audience exchange. Regular concert goers are taken to see contemporary dance, or cinema goers are transplanted to the theatre. You can get involved in this by completing our online survey. We'll provide free tickets for an arts event and a drink in the bar afterwards in exchange for your views about the experience of attending a new art form for the first time.

We've had lots of support from venue staff at the Showroom Cinema, Sheffield Theatres and Music in the Round, as well as the members of performing groups and audiences who have responded to our survey. But we still need many more responses to help make this research a significant contribution to the cultural value debate. If you or your friends fit the categories of regular or occasional arts attendees, or current or lapsed musical participants, visit our site and click 'Questionnaires' to complete the relevant survey or spread the word by passing on the link. Alternatively, get in touch over Twitter or Facebook, and tell us:

What do you think about Sheffield as a city for the arts?

What are your own reasons for going – or not going – to see live arts events?

What would persuade you to go more often to see live arts?

Stephanie Pitts

sparc.dept.shef.ac.uk

LIVE

.....

HALLÉ

31 JANUARY
CITY HALL

On the last day of January a busy City Hall welcomed the Hallé Orchestra to Sheffield for their first of several scheduled visits in 2014. The program for the night featured (yet more) Benjamin Britten, Jean Sibelius's majestic Violin Concerto in D Minor and Stravinsky's Petrushka.

The night kicked off with a pre-concert talk, featuring Trisha Cooper interviewing the Norwegian soloist Henning Kraggerud. This was an interesting addition and a nice way to break the often stony relationship between classical musicians and their audience, especially with an interviewee as charming as Kraggerud. Most interesting perhaps was his demonstration of his 18th Century violin, an object of great beauty that would go on to provide the musical climax of the evening.

With the talk over, first up was Britten's 'A Time There Was', a suite on English folk tunes. Like so much of Britten, this was a disorientating experience, with the more lively numbers featuring erratic leaps and jumps typical of his style providing a stark contrast to slower, pastoral pieces like 'The Bitter Withy'. Britten's sense of playfulness was carried off nicely by the orchestra but after a year of hearing his compositions everywhere I am starting to tire of his style.

Next up was the highlight of the evening, a dizzying virtuoso performance of Sibelius's Violin Concerto by Kraggerud, who made use not only of his instrument's immaculate singing tones in the nostalgic second movement, but also its percussive timbres with a vigorously attacking style in the faster sections, bringing things to a stunning close before the interval with a solo encore that filled the whole hall.

After the break, conductor Andrew Gourlay was always going to have an issue bringing things back to such a pitch. The orchestra's rendering of Stravinsky's bizarre narrative score certainly got close, with sections of musical humour nicely balanced with late romantic seriousness, but the Sibelius piece certainly stole the show and was easily worth the price of a ticket in itself.

Ben Dorey

KENT DUCHAINE

9 FEBRUARY
GREYSTONES

You could be forgiven for never having heard of the sublimely named Kent DuChaine. This Minnesota-born bluesman has been doing the rounds since the 60s and has played alongside almost every blues legend you care to mention, but it's clear that Kent still loves the small gigs and the die-hard fans.

His two-hour set in the backroom at the Greystones is as much a history of the blues and the men who shaped the genre as it is a conventional gig. In between classic songs by the likes of Robert Johnson and Howlin' Wolf, the packed audience are treated to tales from DuChaine's remarkable life – how he met Muddy Waters, drove across the Deep South in a sky blue Cadillac, jumped on board the Rock Island Line with a guitar in his hand and no idea where he was going. You know, the usual stuff.

He's a master storyteller, charismatic and utterly infectious in his love of the blues. Even as his long white hair falls about his face, there's something wonderfully childlike about his admiration for the bluesmen of old.

In amongst the classics are some of DuChaine's own songs which, in the fine old blues tradition, mostly involve the injustices perpetrated by his three ex-wives. He sings every song with great humour and almost always has a smile on his face. It's impossible not to like the guy.

DuChaine's guitar playing is also a real pleasure to watch. Leadbessie, his octogenarian resonator guitar, sounds sweeter than the day she was made and is as much a part of the act as Kent himself. Because he's so steeped in the history and traditions of the blues he's always got a different playing style at his fingertips, and it's fantastic to see an expert craftsman use his tools.

Time certainly hasn't withered DuChaine's musical talent or his gift as a raconteur. If you love the blues you'll find him equal parts entertaining and educational, and a hell of a long Cadillac ride away from your standard pub blues gig.

Edward Russell-Johnson

LIQUID STEEL SESSIONS

14 FEBRUARY
YELLOW ARCH

On this, Clinton's most romantic day of the year, there certainly are an awful lot of people who would rather not spend a quiet night in with the person they love, choosing instead the shadowy rooms of Yellow Arch Studios. Romantic? I wouldn't say so, but there was definitely love in the air.

To mark seven years of weighty bookings LSS treated us to a line-up showcasing all sides of the multifaceted Bristolian duo Kahn & Neek, who play back-to-back sets as their alter ego Gorgon Sound with Roll Deep original Flowdan taking MC duties. These guys deliver everything I was hoping for and more, moving from the thuggy, over-powering dubs of Gorgon Sound into the raw and darkly energetic grime that Kahn & Neek do so well. Flowdan complements this dark side so aptly, dipping into more recognisable verses such as his near iconic lines from The Bug's 'Skeng'. The music and MCing, both lyrically and in terms of delivery, mesh perfectly, all foreboding and unforgiving. Carrying on after Kahn & Neek can be no easy feat, but Checan once again shows that he is a highly adaptable and inimitable force on the local scene.

The second room was curated by LSS sister night Clarks. Alongside Clarks residents Frenzy D and Dutch, The Dutty Inspectors provided hours of unbelievable dancehall, bashment and soca. This room had a constant party vibe, free and fun loving. I found myself revisiting again and again as it was a perfectly opposing, but not contradictory, escape from the intensity of the main room.

LSS have always hosted strong nights and when they put together bigger line-ups like this it's a real treat, but the main strength that really shines through is that they don't need to rely on big name headliners. Kahn & Neek, and especially Flowdan, are figureheads of their scene, but when the acts placed around them are on a par it's clear this was a booking to celebrate their birthday – because they would enjoy it and it would be a great event – rather than a business decision.

Gordon Barker

LISTINGS

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Apparently the word March comes from the Latin 'Martius', named for Mars, the Roman god of war. The month of March has suddenly developed some very sinister undertones. Don't you learn something everyday kids? This isn't just any listings column, it's a full blown history and etymology teaching listings column. Also, war is bad. Go to Sheffield events instead.

NADINE CARINA
7 March | Riverside | Free

Nadine flew in to the UK on a cloud from Switzerland and made dreamy electronic solo folk ever since. Semi-Detached have only gone and booked her to play this intimate venue for free.

ONEMAN
8 March | Yellow Arch Studios | £12 adv

One Man. Many musics. Possibly our favourite story about Oneman was when he turned up late to a set and a fellow DJ plucked out a randomer from the crowd and got him to pretend to be Oneman whilst said fellow DJ played cheesy pop slightly out of sight. No cheese this time though.

FOCUS
13 March | Queens Social Club | £7 adv

Virginia Genta and David Vanzan have been performing their intense and mesmerising music all over the world since 2003. The duo's work has been described as the most powerful expression in 'free music' nowadays, which is a pretty good description to have.

THE REFLEX
14 March | Harley | £3 adv

This French DJ-producer has made his name by stripping popular soul, funk, disco and reggae tracks down to their bare stems and building them up again. Quality Control & Join The Dots welcome him to Sheffield for his debut show in the city.

TCHA LIMBERGER'S BUDAPEST GYPSY ORCHESTRA
23 March | Montgomery Theatre | £10 adv

World-renowned multi-instrumentalist Tcha Limberger will be bringing the Budapest Gypsy Orchestra to Sheffield to play a pure form of Magyar Nota, folk music from Hungary freed from the clutches of the Hungarian nobility. Nice.

HOME MADE
Throughout March | Green Room | Free

An art and photography exhibition celebrating the music of Sheffield shall be displayed throughout the whole month of March. Pop on down to the Green Room for visual treats, musical treats and edible/drinkable treats on top. It's a treatfest guaranteed to satiate your treat desire.



TYCHO

AWAKE *Ghostly International*

A couple of years ago I was in a rented car driving through the Canadian Rockies. The scenery was appropriately stunning and we had a soundtrack to match its shimmers and breathtaking expanses. Tycho's third album, **Dive**, was on the car's CD player. It might have been chief composer, producer and ringleader Scott Hansen's eye-catching design arm ISO50 – a case in point is the album art for **Awake**, above – that guided the homogeny between sight and hearing. Or maybe I'm just getting sentimental and I was recalling the misty-eyed faux idealism of your typical 4x4 advert.

This fourth LP, his second via Ghostly International, captures that same empowering succinctness of sounds as gentle hammers and slides linger just long enough to be missed when they're gone. But it's the overarching synth work that seeps in the furthest, with its high notes soaring above chugging, palm-muted strumming.

There's a tendency to introduce songs with the same finger-picked echo and delay that contributes to Snow Patrol's blandness. You momentarily feel like a passenger in 'Chasing Cars' as 'Montana', 'Spectre' and the title track pull away in first gear. But an equally common theme is the ability to accelerate beyond that opening jitter. Flourishing by foregoing any insipid lyrical whining, *Awake* instead tells its instrumental stories through finely crafted fade outs and crescendos, fashioning deliberately subtle melodies to ebb and flow along with simple, effective bass line pulses, carbonated fizzes and driving staccatos.

I'd heard murmurings that this was a change of direction and moving closer to a full band format, but however it was recorded the end product is just the same. Hansen has pulled off another readymade compilation for a journey through undulating countryside.

Ian Pennington



RAFIKI JAZZ

AT KRIOL JUNCTION *Koni Music*

This year Rafiki Jazz bring us **At Kriol Junction**, released by the Sheffield based Koni Music. The collective have been producing music since 2010 and this latest release holds nine tracks of fascinatingly politicised music with a definite Middle-Eastern and African lilt. Their representation of some of the global diaspora of immigrants, refugees and asylum seekers leads to a pervasive commentary on contemporary issues of refugees and human rights.

The vocals, which include singing, rapping and a beat poetry style, bring a mixture of messages in support of the Universal Declaration of Human Rights ('Articles of Freedom' gives a fairly informative account of its contents), critiques of housing conditions and "elites pretending to care" ('Declaration Dub'), and the ever-present point that refugees are victims not criminals, among a selection of other thought-provoking content. The delivery of the lyrics varies in style, from haunting Arabic chants and rapping in African languages to messages delivered in a soft Sheffield accent.

The music itself delivers a powerful message about the possibilities of cultural co-operation, featuring a variety of instruments too multifarious to mention, but including steel pans, guitar, tabla and the complex plucked sounds of the oud. Each track was conceived, arranged and recorded in one intensive session, lending the whole release an immediate experimentalism which contrasts with the use of traditional instruments.

The tracks provide a great mixture of emotions, from the mournful, pared-down sounds of 'Declaration Kriol' to the swung feeling of 'Baba Superman' and the rebellious pride of closing track 'Samba Miniyamba'. This album is fascinating, both for its musical invention and contemporary political themes, and is a fitting release to come from Sheffield, a city that has a proud history of welcoming immigrants of all types.

Sasha Levy-Andersson



INVENTIONS

INVENTIONS *Temporary Residence*

Who or what are Inventions? Mark Smith I know of well enough, thanks to repeated rinsings of the Explosions In The Sky back catalogue, but Matthew Cooper and Eluvium were until very recently unknown quantities to me. On the basis of **Inventions**, however, I'll be seeking to fill that lacuna in my musical landscape, because anyone involved with this album has got to be worth listening to.

I feel safe in assuming that it's Smith who is responsible for the shimmering, ice-bright guitar tones which, drenched with delay and reversed envelopes, punctuate these eight tracks of dream time. After all, the guy's got previous with that weapon. How they carved up the duty roster for these twitchy glitchy heard-from-beneath-a-blanket beats, the swelling strings and shoegazey synth pads, and the formless vocal utterances is anyone's guess, but my money would be on some sort of languid coin-toss equivalent. If music expresses the mindset of its makers, then these are surely two seriously mellow gentlemen.

And why the hell not? If you want winter bleakness, there's always the weather channels or parliamentary coverage. Inventions, on the other hand, while it may lack the cart-wheeling Easter parade energy of Explosions, is widescreen high definition outdoor ambience, a dawn walk on a spring morning through a forest covered with melting frost, echoing with the cheery drones, moans and hums of a planet shaking itself awake as the seasons shift.

I always thought that necessity was supposed to be the mother of invention, but there's no sense of urgency in this welcome premonition of what one might hope are more placid times. It's a wordless and blissful flotation tank session for the ears, so close your eyes and stick it on loop. With dreams like these, who needs reality anyway?

Paul Graham Raven



GOGO PENGUIN

V2.0 *Gondwana Records*

Manchester jazz trio GoGo Penguin have put out their second record. The title, **v2.0**, looks like an obscure document name or an acronym for insiders. The players are Chris Illingworth (piano), Nick Blacka (double bass) and Rob Turner (drums). The album consists of ten tracks of immaculate composition, stunning technical playing and tasteful production. The listener can dream and dance to it or otherwise attentively follow the lyrical arrangements.

DJs may put this jazz record in one section with Massive Attack, Squarepusher or Photek. It has break beat drumming. Coffee bar owners may put it on shuffle with Gonzales or Jamie Cullum. It has spherical piano arrangements on top of the break beats. Those in the know of contemporary European piano jazz might think they are being confronted with an Esbjörn Svensson album they didn't know existed, because the music has an obvious Scandinavian touch. The piano playing is scandalously innovative in its repetition and heartwarming rationality and it's refreshingly minimal, like everything else about this album.

American jazz academics may be baffled and hope this album is American in origin, but yet again fear that it's not. Music geeks will spot the use of effects pedals here and there. Some might notice that GoGo Penguin have refined the use of those little machines to absolute perfection.

This record isn't reinventing the wheel, because you can't. As a reviewer I'd like to juxtapose it with others I like, but I don't feel like it right now. Just let me play it again and enjoy what it does to my brain – a bit like what Glen Gould playing Bach does to my brain. But let me turn the Hoover on first, like Glen did when he practised. A must have album.

Thomas Lebioda



LOOPS HAUNT

SOUNDSCAPES FROM THE SCOTTISH COUNTRYSIDE

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Loops Haunt is an electronic music producer from Dundee who has been putting out experimental sounds since the tail-end of the 00s. The release of his brand new LP, **Exits**, on 7 April is definitely a date for the calendar, as his fresh and interesting music continues to crush genre boundaries and pre-conceptions. As with the previous two EPs, Exits will be released by Black Acre Records, who have been lucky enough to aid the progression of this fantastic artist.

How would you describe your sound?

Exits is the first time I have released a record that I could say has a specific sound. My previous releases have a familiarity in the production styles but track by track the agenda has been different – fringing if anything. There are definitely tracks I have made where you can hear a beat and start to call up genres, but when you take a step back and look at all the releases, it’s quite nomadic. The intention is that people would focus on the music

rather than the genre. I think that’s important.

It’s a risky game plan as people can question the music’s integrity. It can take a long time to get a body of work out that paints the bigger picture but there is a silver lining in that the people who appreciate it tend to be the kind of people you hope would. One million FaceTube points isn’t worth 30 seconds chatting to someone outside a gig about an obscure record you both have.

Exits, however, does have a sound, albeit quite personal. It’s inspired by the last four years exploring around, being isolated and living in my own bubble as much as possible. I’m fascinated by abandoned buildings, structures and any kind of natural obscurities. There’s a dream-like haze to a lot of the record.

It’s also steeped in my own nostalgia. There are VHS samples from family holidays in ‘93, right through to field recordings from the woods around my house. Audibly they contribute very little, but they are there because it’s a vibe for me. The sound is actually second fiddle to the source in their case but it helped develop the overall feeling of the record. I hope I’ve made something that evokes different things for each person who can take the time to get into it. It’s not easy to put your finger on sound wise.

Some of your most recent work, including the new album, seems to have taken more of a turn towards soundscapes. Is this something that developed alongside your beats?

Mostly beats are secondary for me – unless I’ve had a drink, then it’s just kick drums till bed time – but I make music constantly so the majority of it is soundscapes or tonal jams. It really depends

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“MOSTLY BEATS ARE SECONDARY FOR ME – UNLESS I’VE HAD A DRINK, THEN IT’S JUST KICK DRUMS TILL BED TIME”

.....

on what feels inspiring at the time. I love jamming with just a drum machine but equally I’ll happily sit with a bunch of oscillators and reverbs just ringing away for hours.

How important is it for you to keep your music changing?

An absolute fundamental. It has been essential and goes back to what I was talking about earlier. Finally it’s chilling out. I’ve got enough outlets with aliases and collabs to work comfortably, feeling I can make whatever I like. It’s nice as well with Exits to have something more solid. I’m fairly sure any future Loops Haunt material will follow suit with Exits.

Exits sounds like a single piece of music. Was it written that way?

Yes and no. It wasn’t written all at once, but slowly collated over a period of time. When I managed to make something or translate the vibe of something that I felt inspired enough about it went in a folder. Eventually I knew it was all in there so I began to build the album. I think it took about three attempts start to finish but it came together finally.

Tell us a bit about the recording and production process.

Right from the start there was an idea and it all came from a loop I made that you can hear on the track ‘Howl’. It’s the melodic one right at the beginning, made in about 2010. That was the first point I felt I had captured the sound I wanted for the album.

Oddly enough, the same loop is part of the reason I’m in collaboration with Mark Clifford [of Seefeel]. We were talking about production at our mutual mate’s party. I was referencing that loop and we got chatting. Probably the most productive piece of music I’ll ever make and it didn’t see the light of day for

four years. From the conception then, to finishing now, I’ve no idea how many techniques or approaches or the equipment that was used. There has been a lot – each song sketched differently, made at different times with different stuff then grouped and forged together, working on all the songs at the same time over the space of six months or so, turning it slowly into the record.

Is there anybody else currently making music who you aspire towards?

I think people doing things with sound rather than just making music I mostly aspire to. Chris Watson [of Cabaret Voltaire] or Alan Lamb are good examples as I literally listen to an interview or recording and feel fascinated. It’s inspiring, like when you see a nature documentary about insects and then a science fiction film. The parallels are wonderful.

Who or what were your main inspirations for this album?

I dream a lot and I remember them vividly. They are never bad, mostly just strange, surreal concoctions of places and I’m just there. The track ‘Trapdoor’ is very specifically about this. ‘Hollowed’, for example, is from a burnt out kind of guest house dream I had where everything was just fucked and psychedelic but kind of old as well. A sample I found triggered the memory of the dream and I sketched the track.

Are you planning to hit the festival scene this year?

I’d like to. I love some of the festivals. I’m currently working on the live set.

How do you approach live performance?

It has been different all the time. One thing I try to do is make

sure there’s something in every performance that I won’t do again, apart from the mistakes. I do always have some unreleased tracks or improvised sections amid remixing or jamming over tracks, but I’m going to bring something new to the table for Exits.

Anything else on your agenda for this year?

There’s heaps. I really hope it all works out. I’ve got collaboration projects with Mark Clifford, Sam Annand (Architeq), [Hungarian drummer] Balázs Pándi and Richard Devine that I’m hoping to finish. I have an audio/visual design and facilitation collective started with my good friends Craig (Grampian Mountains), Sam Annand and CP. We have produced the artwork and videos for this record and we have a good few projects lined up so it’s hopefully going to be busy. Looking forward to it all.

Tasha Franek

theblackacre.co.uk

HEADSUP

ALGORAVE

Incomprehensible to some but celebrated by more than you'd imagine, Algorave promotes music in a live atmosphere curated by live coders who manipulate code generated by algorithms. As improvised as it is structured, the concept could easily be compared to the generative movement, with a plethora of soundscapes ranging from stripped back and minimalist to lush and progressive. In an effort to demystify the movement, I spoke to live coder and Algorave co-founder Alex McLean.

For those who are not entirely familiar with the concept, what exactly is Algorave and how would you define it?

An algorave is where people go and listen to algorithmic dance music, and hopefully dance to it. It's not too prescriptive, and people have made algoraves in countries where the concept of a 'rave' is not too well known. In Mexico City they translated it to algorithumba. But it's about people enjoying themselves while listening to algorithms in some way. The most common way of making algorave is with live coding, which is where people code the music live, as a kind of jazz improv but with programming languages, and in this case to make something like techno.

How did the collective come about?

For me it started around 2000, talking with my friend Ade Ward about MIDI, and wanting to get people to dance to our code. He'd done a strange course called Media Lab Arts in Plymouth and had all these ideas about generative art. So we started our band Slub and started writing software with some unlikely languages, Perl and RealBasic. Our first attempts were just a bit annoying, but by 2002 we'd managed to get crowds moving to our algorithms in Amsterdam, Paris and Berlin. Since 2004 Dave Griffiths has joined us, a live coder with a background in visual arts and games research, and things have taken a more audio/visual turn.

I'm now a researcher, and at certain academic computer music conferences there is a strong, tacit reaction against beat-driven music, or even music with any repetition at all. So partly algorave is taking a stand against that – saying it's time to move on from just replicating 60s tape music, and start replicating 80s dance music as well.

I should say that algorithmic dance music is not a new concept. Autechre are way ahead here. We're just a loose collective of people putting on algorithmic dance parties around the world.

How did you make the initial departure from computer

science to music?

I started off with a career as a computer programmer, but it's making music that took me into research. The PRS Foundation paid the fees for a Masters course at Goldsmiths in London, and from there I got into a PhD programme and now a Fellowship in Leeds. The live coding scene kicked off around 2003 and I helped co-found the TOPLAP movement. It was a natural progression from writing our own software to generate live music, to writing our own software during performance. Ade had made his first live coding system before it had a name.

You are also co-founder of independent label Chordpunch and currently have a good number of side projects on the go. How do you fit it all in?

It's got a bit much really. Since moving to Sheffield things have exploded. I started so many fantastic collaborations last year – a duo with free improv percussionist Paul Hession, another with choreographer and dancer Kate Sicchio, live coding an avatar vocalist with the roots band Rafiki Jazz, live code and performance painting with Ayse Thornett and some live knitting to accompany Susanne Palzer's live art, while also keeping up with Slub. But I think I need to do all this stuff to feed into my research ideas, and vice-versa.

What does the future hold for Algorave?

Difficult to tell. Anyone is free to do an algorave, and some proper promoters are putting them on in Germany, Amsterdam and Barcelona. So if that goes down well it could turn into a mass movement, I guess.

What's been really exciting is seeing live coding communities appear. The scene in Mexico is really inspiring. They've just been teaching each other how to do live coding and ended up with a unique culture of practice. Last month Alexandra Cardenas gave a live coding workshop in Chennai in India, and 110 people turned up and were really keen. I can't wait to see what they come up with. I've been doing live coding workshops myself, and finding it's possible to get a room full of non-programmers live coding music together within an hour or so. So I guess the answer is, more people learning to make things with code to create a live experience for themselves and their friends, rather than just trying to make Flappy Bird apps.

Ebony Nembhard

algorave.com | chordpunch.com | soundcloud.com/slub

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21.03.14

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HESSLETIME
(TIEF)
PFTP RESIDENTS

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DEPARTURE PARTY

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THE NIGHT KITCHEN
7 SMITHFIELD, SHALESMOOR
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FILMREEL

BRINGING ART HOUSE INTO THE MAINSTREAM

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With Alfonso Cuarón's **Gravity** filling cinema seats around the world and his team confidently preparing their respective BAFTA and Oscar speeches at the time of writing – a rare instance of an art house film enjoying mainstream popularity – let's spare a thought for the numerous gems that are made every year but rarely get seen by the public at large.

If commercial success purely depended on the extent to which an artistic film can 'touch' its audience, we'd all be spending too much time on cinema seats or staring at screens. From Bergman to Boyle, Wenders to Winterbottom, directors have inquired on the human condition using a visual language that most of us could relate to. And yet their films are rarely, if ever, box office hits.

Cuarón's film is an existential odyssey on loneliness, and like Danny Boyle's earlier **127 Hours**, concerns a protagonist forced to face adversity and suffocate in utter isolation. Conceptually at least, they're not too dissimilar to angsty films made by the likes of Antonioni or Tarkovsky, except that the formers' endurance is markedly physical and action packed.

Gravity's mainstream acceptance and success – despite its art house trappings of a metaphor-laden subject matter, moments of silent introspection where very little happens, and detached observation using ambitious tracking shots that follow action from a distance – is nevertheless interspersed with impressive action sequences and intense drama featuring bankable stars, George Clooney and Sandra Bullock. In its quest for gritty realism, the team had to make technical breakthroughs in CGI and special effects that have already become new benchmarks in science-fiction film production. Propelling the endeavour is the storyline of a character trying to overcome insurmountable odds. Gravity's commercial success could therefore be attributed to its incidental 'excitement factors'.

One could quote another earlier (and perhaps more famous) example in Michelangelo Antonioni's mind-blowing **Blow-Up**, made in London in the Swinging Sixties. Commissioned by MGM, it was the first of three films Antonioni made in the English language and the only one to have found box office success, but alas, for the wrong reasons: the presence of a seductive Vanessa Redgrave, and a scene where Jane Birkin and her friend are shown frolicking in the nude – still a novelty at the time. The film's

layers of metaphors and philosophical insights were either subsequently ignored or went largely unnoticed by first-time viewers. Excitement and stimulation, it seems, is what helps art house cinema cross over into the mainstream.

Mainstream films, of course, revel in their chosen 'excitement factor' by targeting a common denominator. Tom Hooper's **The King's Speech** did rather well commercially thanks to its well-trodden formula of a hero once again overcoming the odds, in this case a speech impediment. There was little need for anything more sensational. Every successful film, whatever its artistic credentials, has similarly exploited the human desire to relate to characters that are invincible, dashing, extraordinarily well-endowed, brimming withchutzpah or just plain fortunate.

'Excitement factor', unfortunately, prevents a whole swathe of remarkable films with a moral and social conscience from reaching a wider audience – ones that have something profound and worthy to say, but very little to titillate us with. The same can be said of films with some of the most sublime imagery ever captured by a camera and the most mesmerising sounds ever recorded for cinema.

So how can so-called art house films ever reach a wider audience without compromising their integrity? How do we get more cinemas involved in screening these films? Is it even necessary for art films to reach out to a mainstream audience? Can't these different worlds exist simultaneously? These are questions that have been asked many times before and will no doubt continue to be raised in future, because they pertain to matters beyond the realms of cinema itself – the wider politics of art, entertainment and culture.

But the fact remains that 'art' as an idea has kept changing (not necessarily evolving) faster than people's ability to accept it as part of their regular 'entertainment'. There will forever remain a distinction between the two, even if it requires manufacturing. One will be venerated as the high-point of our culture, while the other will strive to keep pace with it. And when directors like Cuarón succeed in pushing the envelope of art house acceptance among a mainstream audience, however slightly, it should still be applauded.

Raj Kesav



Gravity



Blow-Up

THIS MONTH AT THE SHOWROOM...

UNDER THE SKIN

FRIDAY 14 MARCH

DIR. JONATHAN GLAZER | 2013 | UK | 1HR 48MINS

Our previous unbridled enthusiasm for this film (see NT#70) compels us to highlight it amongst the various cinema releases this March. It's based on a novel by Michel Faber. It stars Scarlett Johansson as an alien seductress playing on the libido of unsuspecting hitchhikers. And it's the return of Jonathan Glazer to the big screen. Enough said.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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CADS

7 SMITHFIELD, S3 7AR
CADS-ONLINE.CO.UK

Creative Arts Development Space (CADS) is an organisation dedicated to supporting socially beneficial activities through arts and creativity, from hosting exhibitions and events to providing affordable rehearsal and studio space. CADS has recently taken on an additional two new locations and is seeking local artists and creative sector organisations to get involved.

The first new building, taken on in partnership with local social enterprise Common People, is located at 18-22 Union Street. With four floors of office and co-working space and involvement from the University of Sheffield and local charity Roundabout, the Union Street building looks set to be a hive of creativity and social endeavours. We'd encourage any budding young artists or social revolutionaries to get in touch and make your mark. The second building, located in the cultural industries quarter, is still awaiting council confirmation so we'll keep hush on that one for now.

With upwards of 18% of city centre shops currently empty, the movement to reuse and reoccupy these spaces for the benefit of the community is clearly a benevolent one. With recent changes in council policy which require individual studio users to each apply for business rates relief – as opposed to the previous method of one business rates application per building – one begins to wonder about the increasing difficulties faced by grassroots organisations like CADS.

We say all power to them, and of course hope that as time passes the re-use of empty spaces can be appreciated not only by the local community, but by local government as well.



MOOR MARKET

OPEN MONDAY TO SATURDAY
8.30AM-5.30PM

The reason you will fall in love with the Moor Market isn't the swanky new £18 million building, although it is very swanky. The reason you will fall in love with the Moor Market is the produce and the people.

Markets are part of the fabric of our culture, each one reflecting the character of its neighbourhood. The Moor Market reflects not only how wonderfully multicultural Sheffield is, but also the warmth and friendliness of the people here. You can go and chat to any of the stall holders for hours. Each has a fantastic story to tell and is deeply passionate about the produce they are selling, something you just don't get at the nearest supermarket. The prices are also unbelievably cheap. You can go in with £20 and leave with a DVD, freshly baked bread, manchego cheese, chorizo, jasmine tea, jersey butter, fresh fruit and veg, venison curry and a box of Portuguese tarts. Result.

There have been concerns that the new market would lose its character with the move, but the modern building makes the markets so much more accessible and with the characters you'll find within it would be hard pressed to lose its charm. We can't recommend enough that you go and check it out, and while you're down there please say hello to those lovely traders who have supported us over the past couple of months: Bara Organics, S&J's Pantry, Whitlock's, Make or Bake, Caribbean Fusion, CakeLicious, Moor Cobblers Shoppe, Auntie Flo's and Graces Fabrics.

PHIL KAY

21 MARCH
SHARROW OLD JUNIOR SCHOOL

This month local alternative comedy promoters Alt.Com. Cab. and poetry group The Shipping Forecast bring "a freewheeling mind permanently stuck in fifth gear" (The Scotsman) to Sheffield. Scottish comic Phil Kay has apparently performed at 25 Edinburgh Festivals and 18 Glastonburys and still shows no sign of letting up with his anarchic, energetic brand of stand up. If you like your comedy fast-paced, freeform and rambling with generous doses of improvisation, Kay will be right up your street. He may also get his arse out.

Priced at a fiver or £4 advance, this is an absolute steal, especially given the near-criminal absence of this type of comedy in Sheffield. Tickets available on WeGotTickets.

SCREENWRITING WORKSHOPS

13 MARCH - 17 APRIL
SHEFFIELDLIVE

Have you got an idea for a screenplay but aren't sure how to commit it to paper? Or are you further down the line, in need of feedback and support to flesh it out and really make it pop?

Throughout March and April the SheffieldLive offices on Paternoster Row will host six weekly screenwriting workshops with successful writer and script consultant Jan Worth. Running on Thursday evenings at 6.30-8.30 from 13 March, the sessions will provide aspiring writers with advice on content development, outlines and treatments, structure, characterisation, dialogue and prose description, and are priced at £95 plus booking fee or £60 for the unwaged or retired. Visit janworth.org for more information.

DEVONSHIRE CAT

49 WELLINGTON ST, S1 4HG
DEVONSHIRECAT.CO.UK

The award-winning Abbeydale Brewery have recently taken on the renowned Devonshire Cat. With their inside knowledge of breweries we're told to expect an ever-changing and unique line-up of beverages from local, national and international breweries, with a greater variety on tap than ever before.

Also coming up this month is the launch of the new food menu – two courses for just £12 between 3pm and 6pm, all freshly cooked and locally sourced. There is also a weekly rotating Sunday lunch menu, alongside Meet the Brewer and rare gin and whisky tasting events. You'll find out the latest by following them on Facebook and by checking in on the website. Enjoy and indulge.

MADEWITHPIXELS

FREELANCE WEB DESIGN
MADEWITHPIXELS.CO.UK

Madewithpixels are responsible for successfully translating the Now Then design aesthetic to the web, creating a functional custom-built website which sits proudly alongside this here printed rag. Friendly, approachable and always available, head honcho Michael Auty is a versatile designer with a flair for creativity and good eye for what works.

Based in Sheffield and Leeds, the team are able to tailor their service to almost all budgets, with simple websites for small businesses priced from £600. They have a wide variety of untypically large corporate clients and are just as comfortable working as an in-house team for design and PR agencies. Past collaborators have included Quba, Peter and Paul, RE:SYSTEMS and Front. Highly recommended.

BEERX

12-15 MARCH
BEERX.ORG

Following our piece on BeerX in the February issue, this is officially your second reminder not to miss the superb BeerX Festival of Beer.

Taking place at iceSheffield from 12 to 15 March, BeerX is hosted by the Society of Independent Brewers (SIBA) and will showcase more than 300 of the best cask, keg and bottled beers this country has to offer. You can find a comprehensive list online, but rest assured there is something for everyone, from the lightest pale to the thickest porter. There will also be entertainment from pianist Dale Storr on Friday night and ukulele collective Everly Pregnant Brothers on Saturday night, and regular buses will run from the Fat Cat and DaDa.

VILLAGE AID

01629 814434
VILLAGEAID.ORG

Village Aid is the only international development charity based in the Peak District, but its influence stretches far further than its native Bakewell. Working with partner organisations in Ghana, Gambia, Cameroon and Sierra Leone, the charity has three main aims – to support education and literacy, secure livelihoods and promote justice.

With only four members of staff, Village Aid is able to spend more on skills training and business microloans for women and young people in West Africa, helping them secure a reliable income if harvests fail. If you're looking for a local charity to support on a sponsored run or just want to make a one-off or regular donation to a good cause, look no further.

Times are tough, unemployment is high, public services are being cut – more and more people need support. This page lists some essential services available to the people of Sheffield. If you know someone in need or would like to volunteer your time, we would recommend contacting the following organisations.



Image courtesy of Roundabout

DROP-IN SUPPORT.

Archer Project.

Day centre for the homeless and vulnerable. Crisis support to cover basic needs, medical support, skills-based and leisure activities, move-on opportunities.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6970 (Mon-Fri, 8:30-1:30)

Big Issue in The North.

Employment and means of income for homeless and vulnerable people.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6961 (Mon/Fri/Sat, 9-2 & Tues/Weds/Thurs, 9-1)

Emmaus.

Provides a home, meaningful work and a future to homeless adults. Call for appointment.

Unit 5, Sipelia Works, Cadman Street, S4 7ZG
0114 272 0677 (Mon-Fri, 9-4:30)

St Wilfrid's Centre.

Support for the homeless, vulnerable and socially excluded. Food, clothing, showers, laundry, activities, housing support.

524 Queen's Road, S2 4DT
0114 255 5720 (Mon-Fri, 10-4)

ASSIST.

Short-term support for refused asylum seekers. Drop-in help desks for asylum and refugee issues.

Victoria Hall, Norfolk Street, S1 2JB
0114 275 4960 (Weds, 2-4pm)

Northern Refugee Centre (NRC).

Drop-in advice service on asylum support, welfare, education, employment, housing and healthcare.

Units 2B/3, North Gallery, Castle Market, Exchange Street, S1 2AH
0114 272 9332 (Tues 10-1, Thurs 10-2, Weds 9.30-12)

HEALTH.

NHS Walk-In Centre.

Rockingham House, Broad Lane, S1 3PD
0114 241 2700 (everyday: 8am - 8pm)

Central Health Clinic.

1 Mulberry Street, S1 2PJ
Sexual Health Drop-In & Youth Clinic - 0114 305 4000
Mulberry Practice for Asylum Seekers - 0114 305 4050

Samaritans.

Confidential 24-hour support for anyone in distress, including people with suicidal feelings.

272 Queens Road, S2 4DL Tel. 0114 276 7277 / 08457 90 90 90
(Drop in 10am-10pm, when volunteers available)

HOUSING.

Housing Solutions.

Support for anyone over 16 with a housing problem.

Howden House, 1 Union Street, S1 2SH
0114 273 5142 (Mon-Fri, 8:30am-5:30pm)
0800 731 1689 (emergency out of hours)

Roundabout.

Emergency accommodation for 16-21 year olds. On-going support services and life skills.

13-17 St Barnabas Road, S2 4TF
0114 258 9829 (emergency, 24 hours, 7 days)
0114 258 6781 (housing advice)

Turning Point.

Support to access accommodation for rough sleepers and those at risk of rough sleeping. Over 18s.

44 Sidney Street, S1 4RH
0114 275 5973 (Mon-Fri, 8:30am-5pm)

ALCOHOL & SUBSTANCE MISUSE.

Fitzwilliam Centre.

Service for adults experiencing serious problems with use of alcohol and drugs.

143-145 Fitzwilliam Street, S1 4JP
0114 305 0500 / 0845 345 1549 (open access alcohol services)

Arundel Street Project (CRI).

Open access drug service. Drop-in, needle exchange, one-to-one keywork, support and advice for over 18s.

92a Arundel St, S1 4RE
0114 272 1481 (Mon-Fri 9-5, Thurs 9-8,
Narcotics Anonymous Tues 6-7:30)

Other Services.

Food Banks - Food banks operate all over Sheffield, but referrals are required. Visit sheffieldfoodbank.org.uk for more information.

Sheffield Credit Union - Savings and loan co-operative that is an alternative to high street banking - 0114 276 0787

Local Police - 0114 220 2020

A&E: Northern General - 0114 243 4343

A&E: Children's Hospital - 0114 271 7000

Sheffield Domestic Abuse Helpline - 0808 808 2241

Sheffield Rape & Sexual Abuse Counselling Service - 0114 244 7936

Samaritans - 0114 276 7277 / 08457 90 90 90

NHS Direct - 0845 46 47

Corporation
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CROWBAR
+ DRIPBACK
WED 5TH MAR - £7 ADV - 7PM *#
POLAR
+ ANAVAE
+ THE CATHARSIS
+ ZOAX
THU 6TH MAR - £13 ADV - 7PM *
ROYAL HUNT
+ CLOUDSCAPE
SAT 8TH MAR - £5 ADV - 6.30PM *#
SUCH SIGHTS
+ SECRET ROMANCE
+ OR DIE TRYING
+ TRUST WITHIN
+ IMMENSION
MON 10TH MAR - £10 ADV - 7PM *#
ESKIMO CALLBOY
+ IWRESTLEDABEARONCE
+ HER BRIGHT SKIES
TUE 11TH MAR - £5 ADV - 7PM *
IDIDM
+ SUPPORT
SAT 15TH MAR - £5 ADV - 7PM *#
TURBOGEIST
+ SUPPORT
MON 17TH MAR - £12 ADV - 7PM *#
RED FANG
+ THE SHRINE
+ LORD DYING
TUE 18TH MAR - £5 ADV - 7PM *
YOUR FAVORITE ENEMIES
+ SUPPORT
WED 19TH MAR - £6 ADV - 6.30PM *#
I AM GIANT
+ SUPPORT
THU 20TH MAR - £7 ADV - 7PM *
NATIVES
+ BLEACH BLOOD
+ ARCHES
+ THE SUMMER WAR
FRI 21ST MAR - £10 ADV - 7PM *#
MONSTER TRUCK / SCORPION CHILD
DOUBLE HEADLINE SHOW
SAT 22ND MAR - £5 ADV - 7PM *#
ORDNANCE
+ KIDS WITH MACHETES
+ NATIONS
+ FIERCE MORGAN

SUN 23RD MAR - £18 ADV - 7PM *
TYKETTO
+ BONFIRE
+ SUMMERS
MON 24TH MAR - £6 ADV - 7PM *#
GNARWOLVES
+ WOAHNOWS
TUE 25TH MAR - £10 ADV - 7PM *
BONAFIDE
+ BAD TOUCH
+ PERFECT CRIMES
SAT 29TH MAR - £5 ADV - 6.30PM *#
DEAD SENSE
+ ABANDONED FAITH
+ REGULUS
+ THE AUDIO COMMAND
+ BACK TO VERONA
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@ 02 ACADEMY SHEFFIELD
MON 7TH APR - £7 ADV - 7PM *#
THE LAST CARNIVAL
+ SUPPORT
FRI 11TH APR - £14 ADV - 7PM *#
LITTLE CAESAR
+ SPILL SIXTEEN

COMING SOON
12/04 - XSLF
13/04 - THE SUMMER SET
14/04 - HAWTHORNE HEIGHTS
16/04 - NECK DEEP
18 - 20/04 RESISTANZ FESTIVAL
21/04 - PATENT PENDING / PEOPLE ON VACATION
26/04 - HANDS LIKE HOUSES
28/04 - VANS/WARPED TOUR 2014
ACOUSTIC BASEMENT TOUR
01/05 - TEK-ONE
03/05 - FESTIVILE
09/05 - THE WONDER YEARS
17/05 - I AM THE AVALANCHE
21/06 - AYRIA / INERTIA
28/06 - THE MEMBERS
12/07 - GUNS OR ROSES
12/10 - KIDS IN GLASS HOUSES

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PHIL KAY

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01 MAR
GROUNDED
B.TRAITS & DISMANTLE

07 MAR
BACK TO BASICS
INFINITY INK, INLAND KNIGHTS,
RALPH LAWSON & TRISTAN DA CUNHA

15 MAR
OHM SWEET OHM
DUSKY & WILL SAUL

22 MAR
MI CASA
SONNY FODERA

04 APR
KALUKI
JAMIE JONES & RICHY AHMED

20 APR
WHERE LOVE LIVES
K-KLASS & ALLISTER WHITEHEAD

04 MAY
WHERE LOVE LIVES
ALISON LIMERICK & BRANDON BLOCK

25 MAY
WHERE LOVE LIVES
JEREMY HEALY & SHADES OF RHYTHM



FRI 28TH FEB
THE ORCHESTRA
STARRING E.L.O. FORMER MEMBERS
THE RATELLS + SHERMER HOWARTH +
BETH MCCARTHY

FRI 28TH FEB
BREACH
ROUTE 94

SAT 1ST MAR
DRENCE
TRAAMS

FRI 7TH MAR @ GREYSTONES
LONE BELLOW

SAT 8TH MAR
POLKADODGE
THE HEART SHAKES + THE PROTONEERS

SAT 15TH MAR
MODERN FACES
WITH SECTION 60,
THE NORTH & SSS

PLUS SPECIAL GUESTS
FRI 21 MAR @ THE HARLEY
ONLY REAL
PLUS SPECIAL GUESTS

SAT 22 MAR
THE SHERLOCKS +
THE DARLINGTONS
PLUS SPECIAL GUESTS



SAT 29 MAR
THE BOOK CLUB
LIFE IN FILM

SAT 5 APR
THE DUNWELLS
THE BROKEN SAINTS & CHLOE JADE SIMMONS

SAT 12 APR
SUBORBITAL LOBOTOMY
SCREAMING ACE + PERMISSION! ON
STANDBY + TRUST WITHIN + IN FALL

THU 8TH MAY
BAD RABBITS

SAT 10 MAY
AUGUSTINES

FRI 16 MAY
ROCK, PAPER, SCISSORS

WED 25TH JUN
THE PREATURES



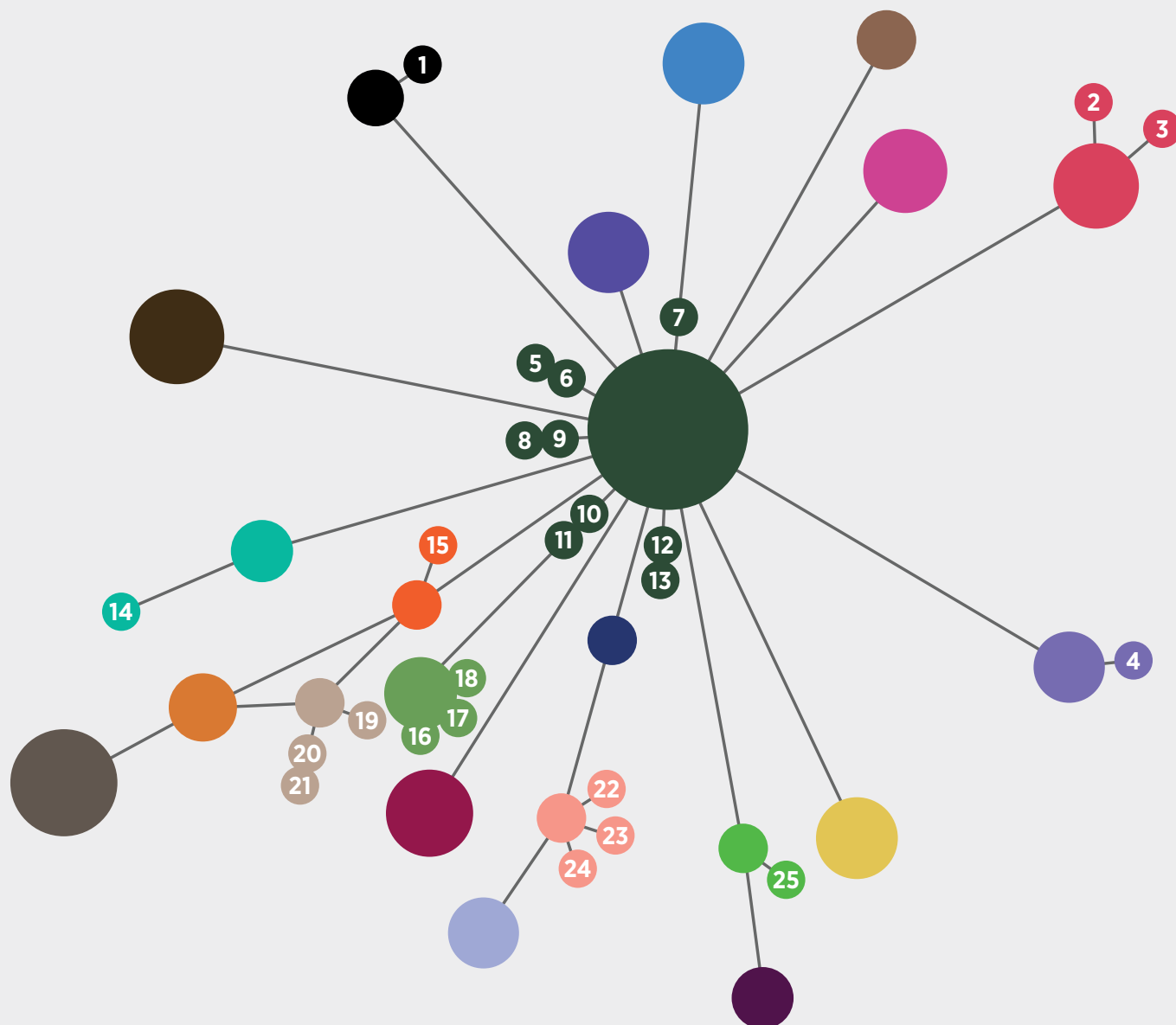
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● NORTH DERBYSHIRE

● CROOKES, CROOKESMOOR & WALKLEY

● HILLSBOROUGH

● KELHAM ISLAND & NEEPSEND

● PARSONS CROSS

● FIR VALE

● BURNGREAVE & PITTSMOOR

● ATTERCLIFFE

● MANOR

● HEELEY & MEERSBROOK

● CHESTERFIELD ROAD

● WOODSEATS

● 1. MIRAGE

● 2. EVOLUTION PRINT 3. BEER X

● 4. MIRAGE

● 5. CADS / TNK 6. SHAKESPEARES 7. MIRAGE

8. THE RED DEER

9. BUNGALOWS AND BEARS

10. DEVONSHIRE CAT

11. CORPORATION

12. PLUG

13. MOOR MARKET • MOOR COBBLERS • AUNTRY FLO'S • GRACE FABRIC'S • S&J'S PANTRY

● 14. THE RISING SUN

● 15. MIRAGE

● 16. PHIL KAY 17. THREE BEARS KITCHEN 18. REGATHER

● 19. JAZZ AT THE LESCAR 20. TWO STEPS FISHERIES 21. SHARROW MARROW

● 22. BRAGAZZIS 23. ABBEYDALE BREWERY 24. MIRAGE

● 25. MIRAGE